

I 25

Isaac ALBÉNIZ

85678



Douze pièces caractéristiques

POUR PIANO

Op. 92

Núm.	Fijo: Ptas.
1 Gavotte	1'50
2 Minueto á Sylvia	1'50
3 Barcarolle (Ciel sans nuages).	1'50
4 Prière.	1'50
5 Conchita, polka	2
6 Pilar, vals	2
7 Zambra	2
8 Pavane	2
9 Polonaise	2
10 Mazurka.	2
11 Staccato, caprice.	2
12 Torre Bermeja, sérénade	2'50



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A mon cher élève Fernando Baüer.

1

N^o 1.

GAVOTTE.

SUR UN THÈME DE M^{lle}. IRENE LANDAUER.

Isaac Albeniz.

Allegretto grazioso.

PIANO.

p



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First system of musical notation. The right hand (treble clef) plays a series of chords and single notes, mostly in the upper register. The left hand (bass clef) plays a more active line with eighth and sixteenth notes. The word "ten." appears above the first measure of the left hand. The dynamic marking *ppp* is placed above the final measure of the right hand.

Second system of musical notation. The right hand continues with chords and single notes. The left hand has a more active line. The word "ten." appears above the first measure of the left hand. The dynamic marking *sempre pp* is placed above the second measure of the right hand. The word "ten." appears above the fourth measure of the left hand.

Third system of musical notation. The right hand plays a series of chords and single notes. The left hand plays a more active line with eighth and sixteenth notes.

Fourth system of musical notation. The right hand plays a series of chords and single notes. The left hand plays a more active line with eighth and sixteenth notes. The dynamic marking *dolce legato.* is placed above the final measure of the right hand.

Fifth system of musical notation. The right hand plays a series of chords and single notes. The left hand plays a more active line with eighth and sixteenth notes. The dynamic marking *mf* is placed above the final measure of the right hand. The dynamic marking *legato sempre.* is placed above the final measure of the left hand.




First system of musical notation. The right hand features a sequence of chords with fingerings 2, 1, 3, 4, 5 indicated above the first measure. The left hand plays a steady eighth-note accompaniment. The system concludes with the instruction *una corda. legato*.



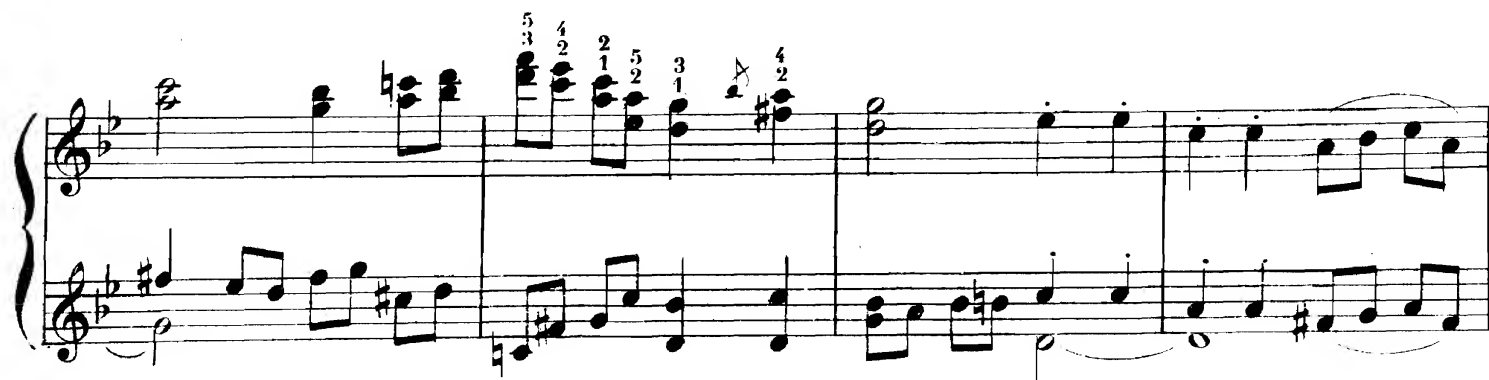
Second system of musical notation. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment. The system concludes with the instruction *sempre ppp*.



Third system of musical notation. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment. The system concludes with the instruction *seco.*



Fourth system of musical notation. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment. The system concludes with the instruction *dolcissimo.*



Fifth system of musical notation. The right hand features a sequence of chords with fingerings 5, 3, 4, 2, 1, 5, 3, 4 indicated above the first measure. The left hand continues with the eighth-note accompaniment.



First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4. The system concludes with the markings *dolcissimo.* and *ritard.*



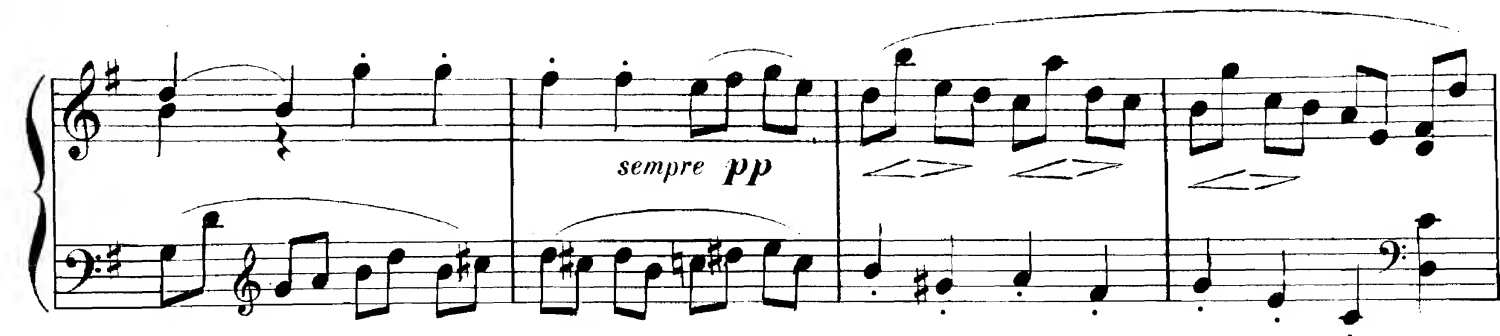
Second system of musical notation. It begins with the marking *molto.* and includes a double bar line. Following the bar line, the tempo is marked *I.º tempo.* The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.



Third system of musical notation. The right hand features a melodic line with eighth notes, and the left hand continues with the eighth-note accompaniment.



Fourth system of musical notation. The right hand features a melodic line, and the left hand continues with the eighth-note accompaniment. The marking *pp una corda.* is present in the first measure of the right hand.



Fifth system of musical notation. The right hand features a melodic line, and the left hand continues with the eighth-note accompaniment. The marking *sempre pp* is present in the first measure of the right hand.



A Miss Ellie Lowenfeld.

SPÉCIMEN

MALLORCA.

Barcarola.

I. Albeniz, Op. 202.

PIANO. *Andantino.*

pp

cantando

cresc. *dim.* *pp*

poco *riten.* *a tempo* *cresc.*

poco riten. *a tempo*

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Isaac ALBÉNIZ



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A mon très cher élève Manolo Bauer.

1

N^o 2.

MINUETTO A SYLVIA.

Isaac Albeniz.

Allegretto.

PIANO.

The musical score is written for piano and consists of four systems. The first system begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto'. The first system is marked 'mf' (mezzo-forte). The second system is marked 'grazioso' (graceful). The third system is marked 'mf' (mezzo-forte). The fourth system is marked 'grazioso' (graceful). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

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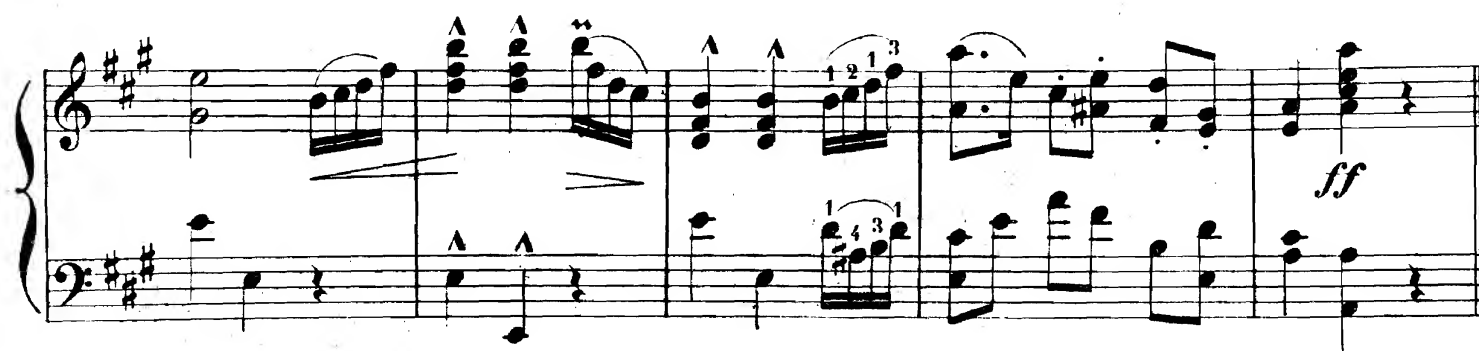
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musical score for piano, featuring five systems of staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings.

Dynamic markings: *mf*, *f*, *sotto voce.*, *mf*.







A Miss Ellie Lowenfeld.

SPÉCIMEN

MALLORCA.

Barcarola.

I. Albeniz, Op. 202.

PIANO. *Andantino.*

pp

cantando

pp

cresc.

dim.

pp

a tempo

poco

riten.

ppp

cresc.

poco riten.

a tempo

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Isaac ALBÉNIZ



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Nº 3.

BARCAROLA.

(CIEL SANS NUAGES).

Isaac Albeniz.

Andantino.

PIANO.

pp *sempre pp*

poco a poco

cresc.

dim. *e rall.* *a tempo.* *mf sonoro.*

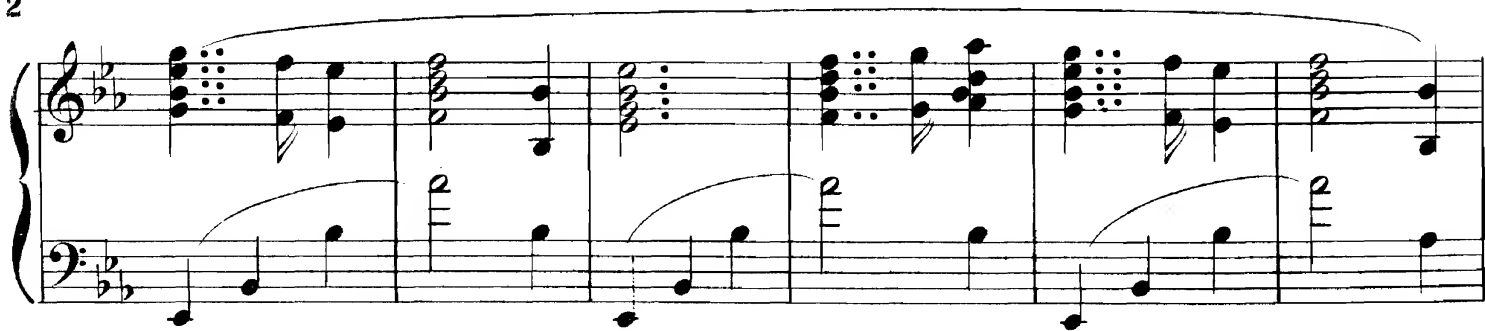


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Allegretto.

3



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a supporting line with eighth notes. Dynamics: *mf* *grazioso.* in the first measure, *rit.* in the third measure, and *ben* in the fifth measure. There are some markings below the bass staff: a stylized 'w' and an asterisk.



Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a supporting line. Dynamics: *marcato.* in the first measure, and *poco rit. tempo.* in the fourth measure.



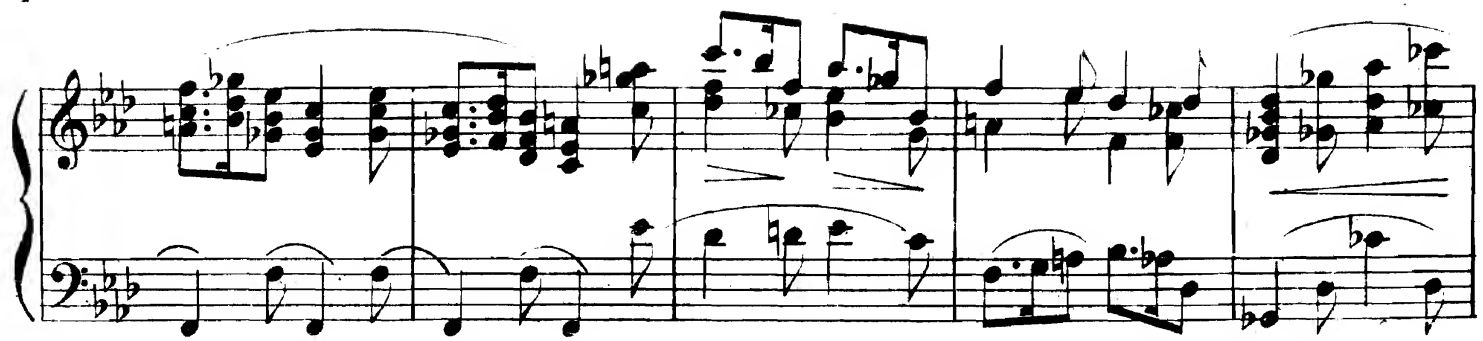
Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a supporting line.



Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a supporting line. Dynamics: *rit.* in the fourth measure.



Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a supporting line. Dynamics: *grazioso.* in the first measure.



First system of musical notation. The upper staff features a series of chords, while the lower staff contains a melodic line. Dynamic markings include *ppp*, *sempre pp*, *cresc.*, and *poco a*.

Second system of musical notation. The upper staff continues with chords, and the lower staff has a melodic line. Dynamic markings include *poco.*, *ff*, *dim.*, and *ff*.

Third system of musical notation. The upper staff features chords, and the lower staff has a melodic line. Dynamic markings include *p* and *cresc.*.

Fourth system of musical notation. The upper staff features chords, and the lower staff has a melodic line. Dynamic markings include *cresc.*, *f*, *ff*, *pp*, and *f*.

Fifth system of musical notation. The upper staff features chords, and the lower staff has a melodic line. Dynamic markings include *p*, *rit.*, *molto.*, *pp*, and *rall. perdendosi.*. A *tempo* marking is also present above the upper staff.

A Miss Ellie Lowenfeld.

MALLORCA.

Barcarola.

I. Albeniz, Op. 202.

SPÉCIMEN

Andantino.

PIANO.

pp

cantando

pp

cresc.

dim.

pp

a tempo

poco riten.

riten.

ppp

cresc.

a tempo

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A mi querida discipula Maria de Tordesillas.

1

Nº 4.

PLEGARIA

Isaac Albeniz.

Andante.

PIANO

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The musical score consists of five systems of staves. The first system begins with a forte (*f*) dynamic and a *dim.* (diminuendo) marking. The second system includes *rit.* (ritardando), *poco* (poco), and *dim.* markings. The third system starts with a pianissimo (*pp*) dynamic and features a *cresc.* (crescendo) marking. The fourth system is marked *Tempo.* and includes *f*, *pp*, and *pp poco rit.* markings. The fifth system continues with *cresc.*, *ff* (fortissimo), and *molto pp* (molto pianissimo) markings. The notation includes various musical symbols such as notes, rests, and slurs, all set against a background of a grand staff (treble and bass clefs joined by a brace).

3

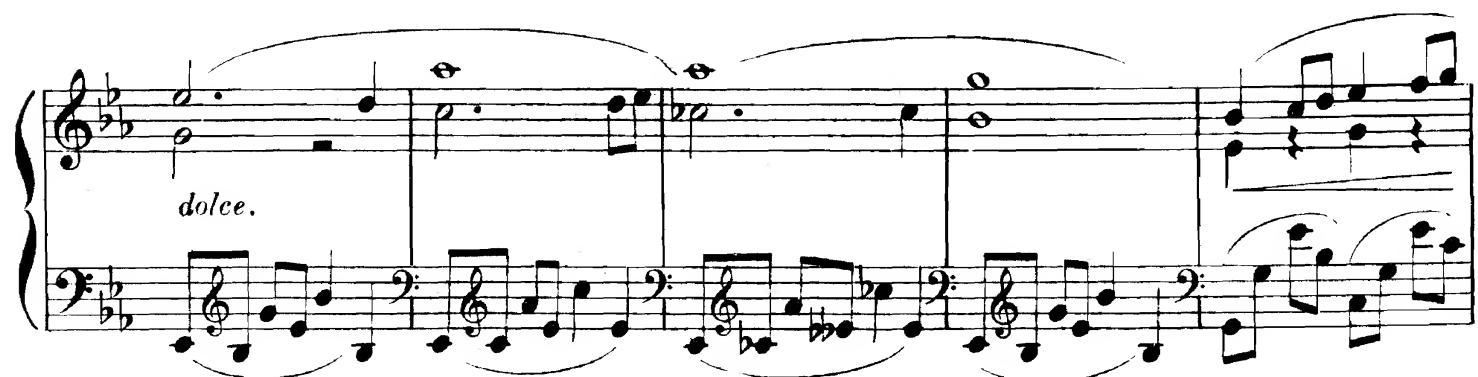
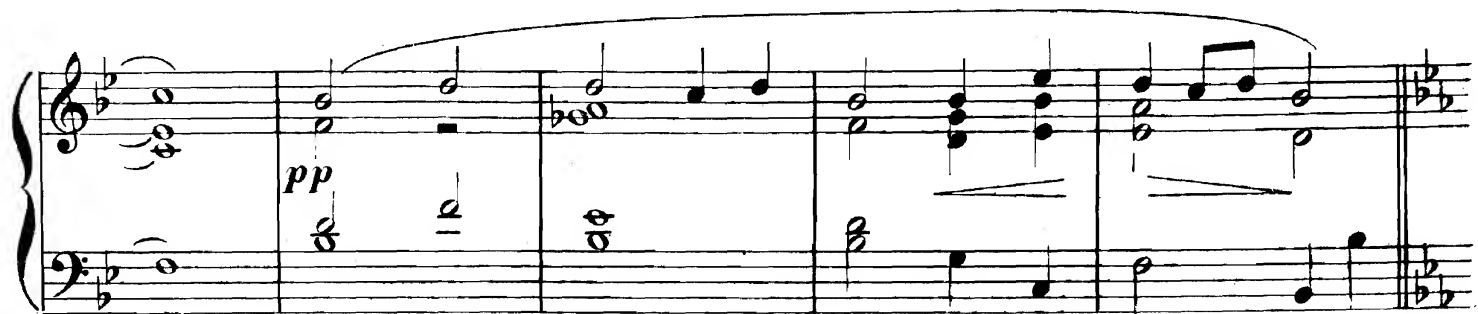
First system of musical notation. The treble staff features a melodic line with a slur over the first four measures, followed by a dotted quarter note and an eighth note. The bass staff provides a harmonic accompaniment. Dynamics include *rit.* (ritardando) and *pp* (pianissimo).

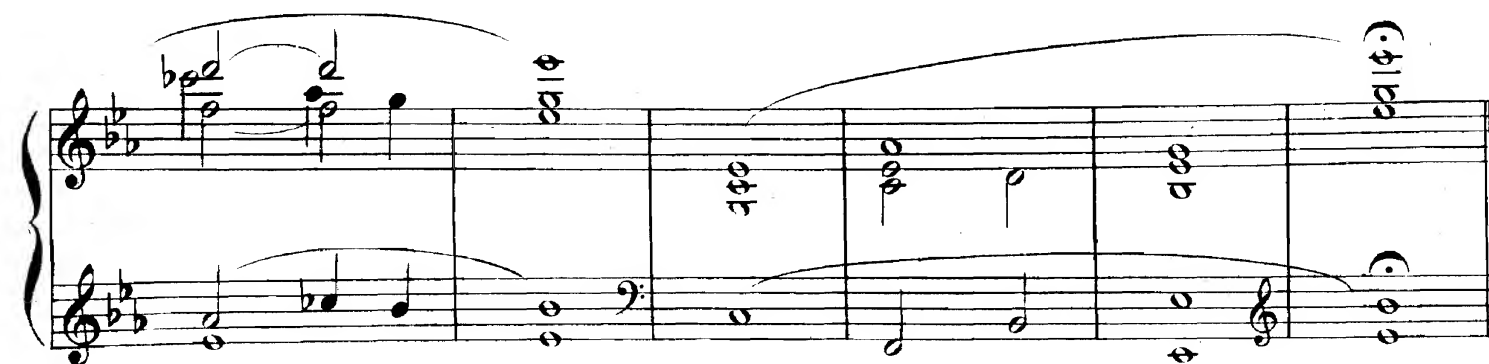
Second system of musical notation. The treble staff continues the melodic line with a slur. The bass staff has a *pp sempre.* (pianissimo sempre) marking. A *dim.* (diminuendo) marking is present in the fourth measure of the bass staff.

Third system of musical notation. The treble staff has a slur over the first four measures. The bass staff continues the accompaniment with various chordal textures.

Fourth system of musical notation. The treble staff has a slur over the first four measures. The bass staff includes a *dim.* (diminuendo) marking in the first measure, followed by *pp* (pianissimo) and *sf* (sforzando) markings.

Fifth system of musical notation. The treble staff has a slur over the first four measures. The bass staff continues the accompaniment with various chordal textures.





MALLORCA.

I. Albeniz, Op. 202.

SPÉCIMEN

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Isaac ALBÉNIZ



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A mi buena y querida discípula Srta. Conchita de Loring.

1

Nº 5.

CONCHITA.

POLKA.

Isaac Albeniz.

Tempo di POLKA.

PIANO.

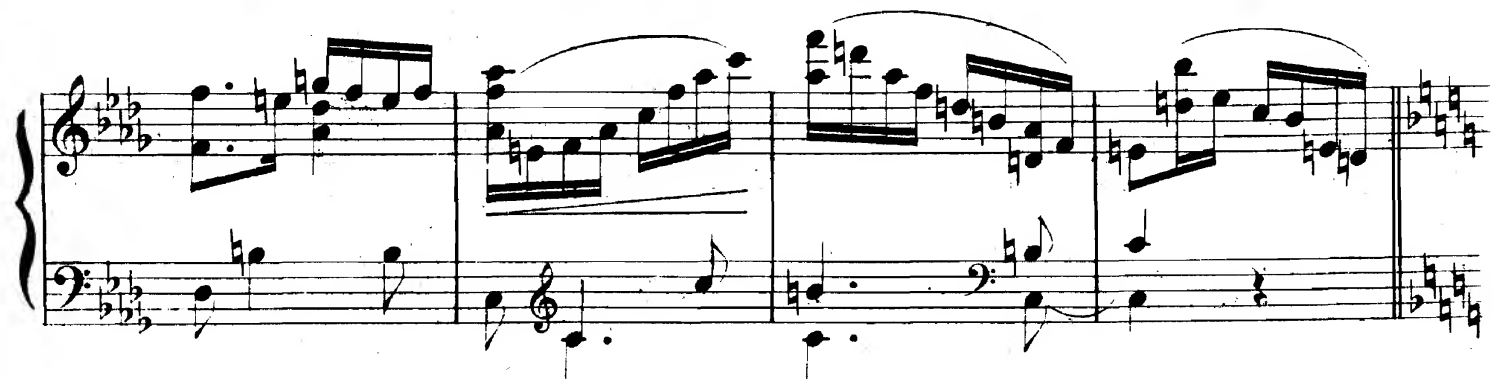
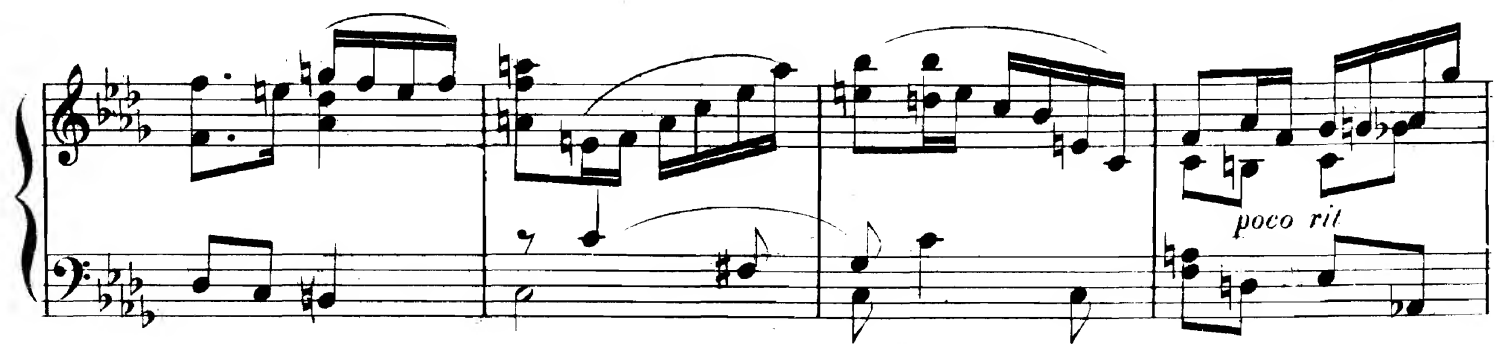
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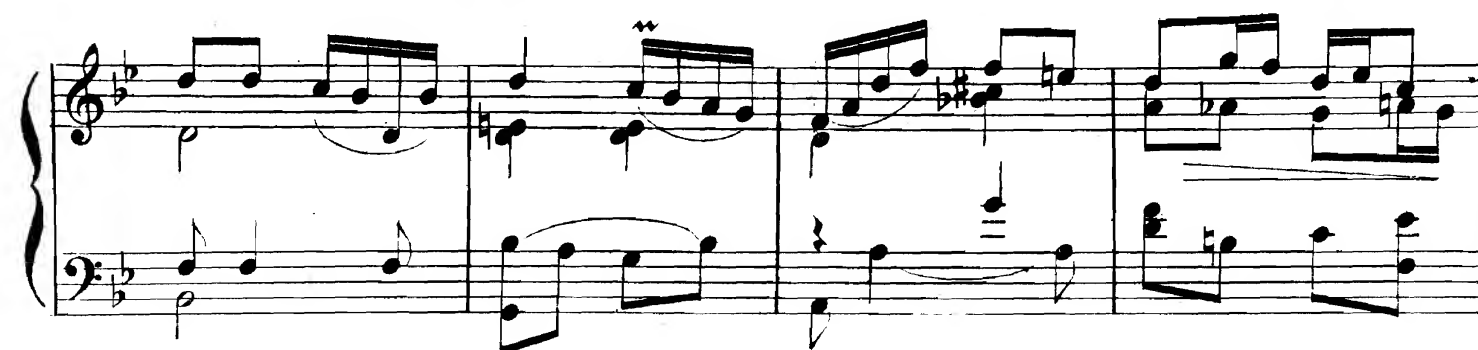
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This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat). The notation includes various musical elements such as eighth and sixteenth notes, rests, and triplets (indicated by a '3' over a bracket). Dynamic markings are present, including *sf* (sforzando) and *p* (piano). The piece concludes with a double bar line and a key signature change to two flats (B-flat and E-flat) in the final measure of the fifth system.





mf *tre corde.* *ff* *mf* *ff*

f *pp*

7117.

This musical score consists of six systems of piano music, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 3/4 time signature. The first system (measures 6-7) features complex triplets and sixteenth-note patterns in the right hand, with a repeat sign in the bass. The second system (measures 8-9) continues with similar rhythmic complexity. The third system (measures 10-11) includes dynamic markings *sf* (sforzando) and *p* (piano). The fourth system (measures 12-13) shows a change in the right-hand texture with more sustained chords. The fifth system (measures 14-15) is marked *dolce* (dolce) and features a more melodic right hand over a steady bass accompaniment. The sixth system (measures 16-17) includes markings for *poco rit.* (poco ritardando) and *dolce*, with a final melodic flourish in the right hand.

This musical score is for a piano piece, spanning measures 1 through 10. It is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation is arranged in five systems, each with a grand staff (treble and bass clefs). The first system (measures 1-2) features a melodic line in the right hand with eighth-note patterns and a supporting bass line. The second system (measures 3-4) continues the melodic development with some triplet markings. The third system (measures 5-6) includes dynamic markings of *sf* (sforzando) and *p* (piano). The fourth system (measures 7-8) shows further melodic elaboration. The fifth system (measures 9-10) concludes with a *ff* (fortissimo) marking and a final chord. The score is characterized by intricate fingerings, slurs, and various articulation marks.

000,020

Isaac ALBÉNIZ



Douze pièces caractéristiques

POUR PIANO

Op. 92

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A mi querida amiga y discípula Sr^{ta}. Pilar de Lore.

1

Nº 6.

PILAR.

WALS.

Isaac Albeniz.

PIANO.

ff

sf

ritard.

Tempo di Walzer.

mf

poco accel.

rubato

rit.

subito. p

ritard.

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7118.

First system of musical notation. The key signature is two sharps (F# and C#). The system consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is written in a 19th-century style. The first staff has a melodic line with some grace notes. The second staff has a harmonic line. The tempo markings are *rit.*, *poco accel.*, and *rubato.*

Second system of musical notation. The key signature is two sharps. The system consists of two staves. The first staff has a treble clef and the second has a bass clef. The music continues with a melodic line in the first staff and a harmonic line in the second. The tempo markings are *rit.* and *subito. P*.

Third system of musical notation. The key signature is two sharps. The system consists of two staves. The first staff has a treble clef and the second has a bass clef. The music continues with a melodic line in the first staff and a harmonic line in the second. The tempo markings are *dim.*, *cres e poco rit.*, and *tempo.*

Fourth system of musical notation. The key signature is two sharps. The system consists of two staves. The first staff has a treble clef and the second has a bass clef. The music continues with a melodic line in the first staff and a harmonic line in the second. The tempo markings are *una corda ppp* and *marcato mf*.

Fifth system of musical notation. The key signature is two sharps. The system consists of two staves. The first staff has a treble clef and the second has a bass clef. The music continues with a melodic line in the first staff and a harmonic line in the second. The tempo marking is *p*.

1ª 2ª

cres. *rit.* *mf*

poco accel. *rubato.* *rit.*

subito p *dim.* *cres. e* *poco rit.*

tempo. *mf* *cantando* *cres.* *sf*

poco *a poco.*

First system of musical notation. Treble and bass staves. Treble staff has a series of chords with a crescendo marking (*cres.*) under the first measure. Bass staff has a single note in the first measure.

Second system of musical notation. Treble and bass staves. Treble staff has a series of chords with a crescendo marking (*cres.*) under the first measure, followed by *molto f*, *ff*, *ben marcato.*, and *dim.* Bass staff has a single note in the first measure.

Third system of musical notation. Treble and bass staves. Treble staff has a series of chords with a piano marking (*p*) under the first measure, followed by *poco rit.* Bass staff has a single note in the first measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a series of chords with a crescendo marking (*cres.*) under the first measure. Bass staff has a single note in the first measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has a series of chords with a crescendo marking (*cres.*) under the first measure, followed by *f*, *piu*, *f*, and *grandioso.* Bass staff has a single note in the first measure.



ff *f f* *rit.* *mf*

poco accel. *rubato.* *rit.*

subito p *rit.*

rit. *poco accel.* *rubato.*

rit. *subito p*

dim. *cres* *e poco rit* *tempo*

7

pp una corda.

marcato mf

p

1^a 2^a tempo.

cres. *rit.* tre corde. *mf*

poco accel. *rubato.* *rit.*

subito. p *dim.* *cres et poco rit.*

tempo. *ff*

000,125

Isaac ALBÉNIZ



Douze pièces caractéristiques

POUR PIANO

Op. 92

Núm.	Fijo: Ptas.
1 Gavotte	1'50
2 Minueto á Sylvia	1'50
3 Barcarolle (Ciel sans nuages).	1'50
4 Prière.	1'50
5 Conchita, polka	2
6 Pilar, vals	2
7 Zambra	2
8 Pavane	2
9 Polonaise	2
10 Mazurka.	2
11 Staccato, caprice.	2
12 Torre Bermeja, sérénade	2'50



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A mi querido discípulo Carlos Guaya.

Nº 7.

ZAMBRA.

Isaac Albeniz.

Allegro molto.

PIANO.

The musical score is written for piano and consists of four systems of music. The first system is marked 'PIANO.' and 'Allegro molto.' The second system is marked 'marcato.' and 'dim.' The third system is marked 'dim'. The fourth system is marked 'dim'. The score features a variety of musical notations including eighth notes, quarter notes, and chords.

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musical score for piano, page 2, measures 1-10. The score is written for piano (p) and includes dynamic markings: *cres.*, *ff*, *dim.*, *mf*, *molto dim.*, and *cantando.*. The tempo markings are *cres*, *poco*, and *rit.*. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into five systems, each with a grand staff (treble and bass clef). The first system (measures 1-2) features a piano introduction with a crescendo leading to a fortissimo (ff) section. The second system (measures 3-4) continues the fortissimo section with a mezzo-forte (mf) dynamic. The third system (measures 5-6) shows a gradual decrescendo to a very soft (molto dim.) dynamic, followed by a cantando section. The fourth system (measures 7-8) features a crescendo and a poco ritardando (poco rit.) section. The fifth system (measures 9-10) concludes the page with a final melodic phrase.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics and articulations are indicated throughout the piece.

Key markings and dynamics include:

- dim.* (diminuendo) in the first system.
- pp* (pianissimo) in the second system.
- e* (accent) in the second system.
- rit.* (ritardando) in the second system.
- molto* in the second system.
- sempre p* (sempre piano) in the second system.
- una corda.* in the third system.
- f* (forte) in the fourth system.
- p* (piano) in the fourth system.
- dim* (diminuendo) in the fifth system.
- 8* (octave) in the sixth system.

f poco affrett. *bruyant.*

bruyant. *ff* *bruyant.*

ff *ff*

The musical score consists of five systems of two staves each. The key signature is one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte), *ff* (fortissimo), and *poco affrett.* (a little hurried) are used. Articulations like *bruyant.* (noisy) and accents are present. The piece concludes with a final cadence in the fifth system.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a rhythmic accompaniment. The key signature has one sharp (F#). Dynamics include *dim.* (diminuendo) and *p* (piano).



Second system of musical notation, continuing the melodic and rhythmic themes. It includes a forte *f* dynamic marking.



Third system of musical notation, featuring a fortissimo *ff* dynamic marking and a *sotto voce* instruction.



Fourth system of musical notation, showing a continuation of the musical themes with various articulations.



Fifth system of musical notation, marked *Andante.* It includes dynamics *pp* (pianissimo), *rall.* (rallentando), and *rit* (ritardando).





Musical notation for a piano piece, featuring six systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

Dynamics and performance instructions visible on the page:

- dim.* (diminuendo)
- pp* (pianissimo)
- e* (economy)
- rit.* (ritardando)
- molto* (molto)
- sempre p* (sempre piano)
- una corda.* (una corda)
- sf* (sforzando)
- p* (piano)
- cres.* (crescendo)
- molto* (molto)
- ff* (fortissimo)
- fff* (fortississimo)

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature.

Isaac ALBÉNIZ



Douze pièces caractéristiques

POUR PIANO

Op. 92

Núm.	Fijo: Ptas.
1 Gavotte	1'50
2 Minueto á Sylvia	1'50
3 Barcarolle (Ciel sans nuages).	1'50
4 Prière.	1'50
5 Conchita, polka	2
6 Pilar, vals	2
7 Zambra	2
8 Pavane	2
9 Polonaise	2
10 Mazurka.	2
11 Staccato, caprice.	2
12 Torre Bermeja, sérénade	2'50



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A mi querido discípulo Pepe Nadal.

1

Nº 8.

PAVANA.

Isaac Albeniz.

Allegretto.

PIANO.

sempre legato e dolce

rf

dim.

dim.

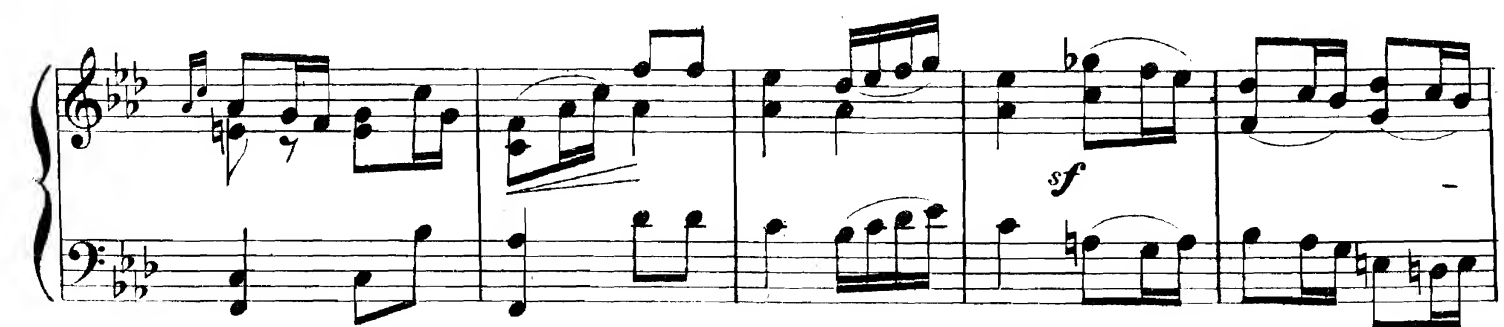
rit.

dim.

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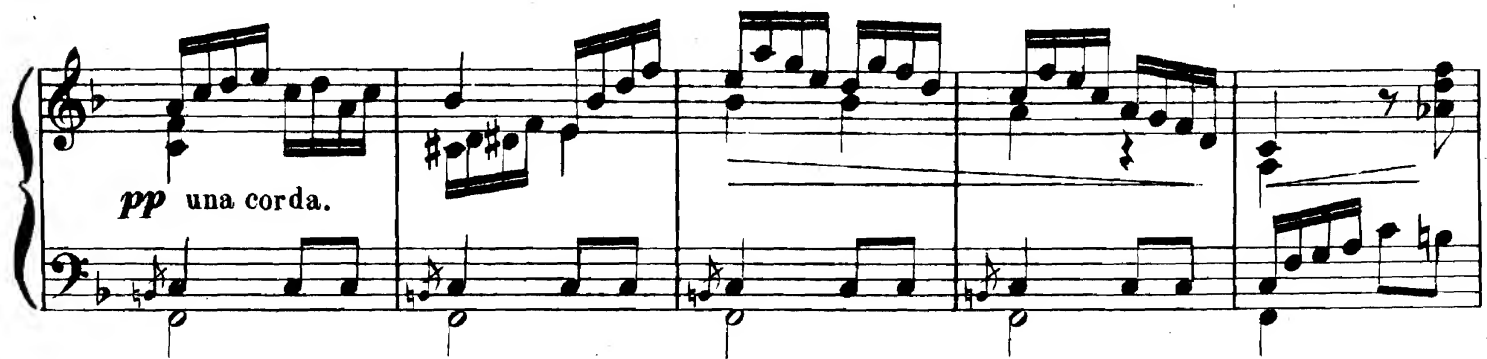
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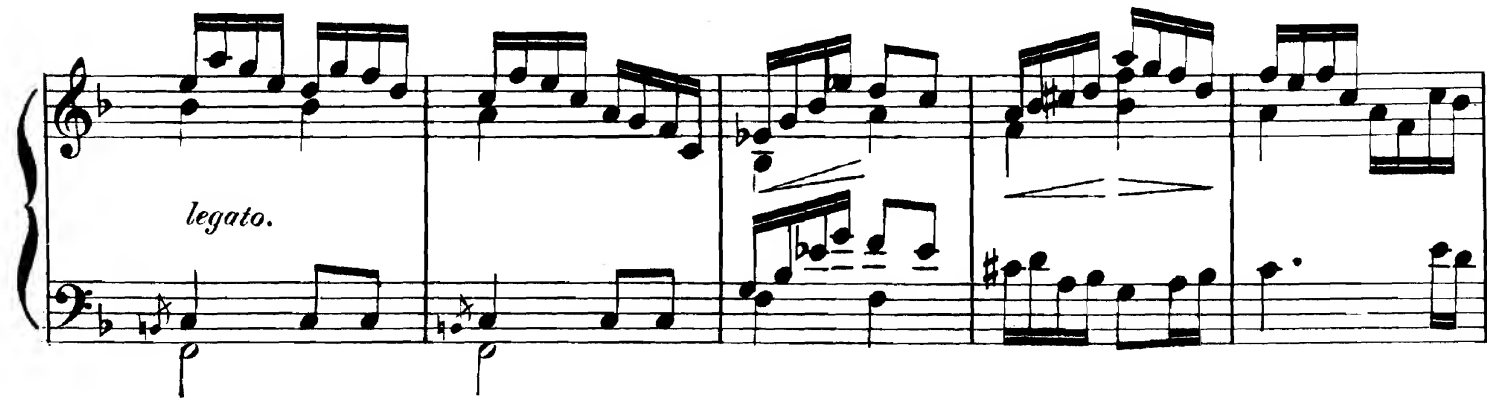
First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The first measure has a fermata. The second measure is marked *dim.*. The third measure is marked *rit.*. The fourth measure is marked *rit.*. The fifth measure is marked *molto.*. The system ends with a double bar line.



Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The first measure is marked *pp una corda.*. The system ends with a double bar line.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The first measure has a fermata. The second measure is marked *poco rit*. The third measure is marked *sempre pp*. The system ends with a double bar line.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The first measure is marked *legato.*. The system ends with a double bar line.

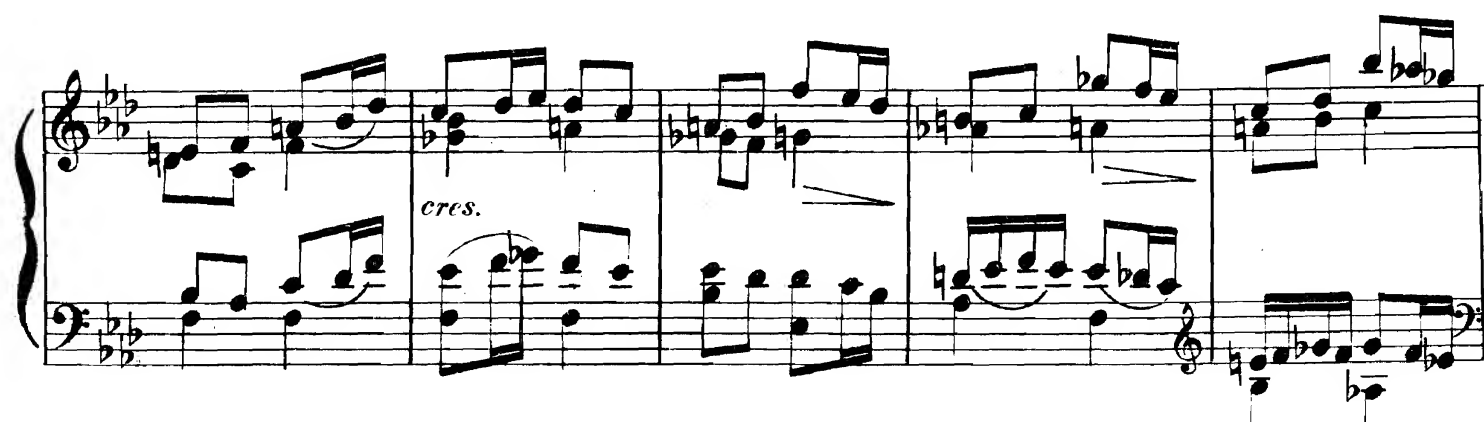


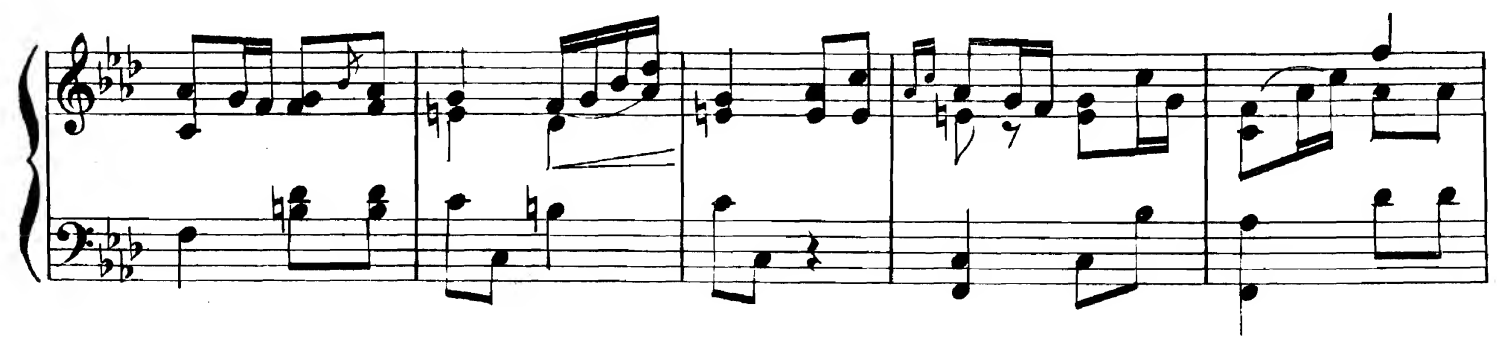
Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The first measure is marked *poco rit.*. The second measure is marked *p*. The third measure is marked *sf*. The fourth measure is marked *come un eco*. The system ends with a double bar line.

pp *sempre pp e legato.*

rit. *legato.*

dim. *sf rit e dim.*





A Miss Ellie Lowenfeld.

SPÉCIMEN

MALLORCA.

Barcarola.

I. Albeniz, Op. 202.

PIANO.

Andantino.

pp

cantando

pp

cresc.

dim.

pp

a tempo

poco riten.

riten.

ppp

cresc.

poco riten.

a tempo

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Isaac ALBÉNIZ



Douze pièces caractéristiques

POUR PIANO

Op. 92

Núm.		Fijo: Ptas.
1	Gavotte	1'50
2	Minueto á Sylvia	1'50
3	Barcarolle (Ciel sans nuages).	1'50
4	Prière.	1'50
5	Conchita, polka	2
6	Pilar, vals	2
7	Zambra	2
8	Pavane	2
9	Polonaise	2
10	Mazurka.	2
11	Staccato, caprice.	2
12	Torre Bermeja, sérénade	2'50

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A mi querida discípula Sofia de Tordesillas.

1

Nº 9.

POLONESA.

Isaac Albeniz.

PIANO.

Allegro.

deciso.

grandioso

poco rit. sf

marcato.

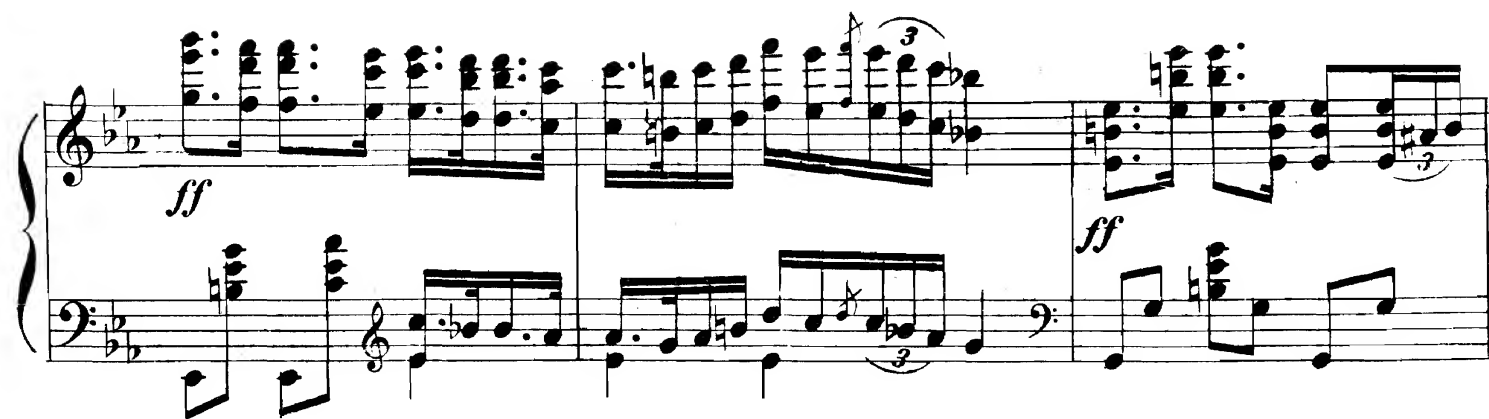
ff

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The first measure is marked *ff*. The right hand plays a series of chords and triplets, while the left hand plays a more rhythmic accompaniment. The system ends with a triplet in the right hand.



Second system of musical notation. The right hand continues with triplets and chords. The left hand has a triplet in the first measure. The system ends with a triplet in the right hand.

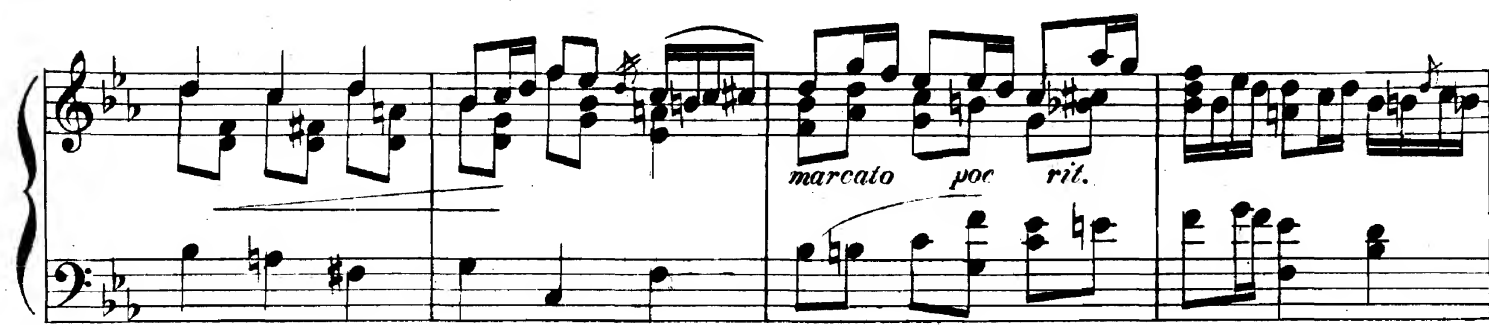
Poco meno mosso.



Third system of musical notation, continuing the piece. The right hand plays a series of chords and eighth notes. The left hand plays a more rhythmic accompaniment. The system ends with a triplet in the right hand.



Fourth system of musical notation. The right hand plays a series of chords and eighth notes. The left hand plays a more rhythmic accompaniment. The system ends with a triplet in the right hand.



Fifth system of musical notation. The right hand plays a series of chords and eighth notes. The left hand plays a more rhythmic accompaniment. The system ends with a triplet in the right hand.

brillante.

f

ff

7121.

This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The systems are as follows:

- System 1:** Features a treble and bass staff. The treble staff has a triplet of eighth notes and a sixteenth-note triplet. The bass staff has a triplet of eighth notes and a sixteenth-note triplet.
- System 2:** Continues the melodic and harmonic development. The treble staff has a triplet of eighth notes and a sixteenth-note triplet. The bass staff has a triplet of eighth notes and a sixteenth-note triplet.
- System 3:** Includes a *ff* (fortissimo) dynamic marking. The treble staff has a triplet of eighth notes and a sixteenth-note triplet. The bass staff has a triplet of eighth notes and a sixteenth-note triplet.
- System 4:** Includes a *rit.* (ritardando) marking. The treble staff has a triplet of eighth notes and a sixteenth-note triplet. The bass staff has a triplet of eighth notes and a sixteenth-note triplet.
- System 5:** Includes a *p* (piano) dynamic marking. The treble staff has a triplet of eighth notes and a sixteenth-note triplet. The bass staff has a triplet of eighth notes and a sixteenth-note triplet.
- System 6:** The final system on the page, featuring a triplet of eighth notes and a sixteenth-note triplet in both staves.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements such as triplets, sixteenth notes, and dynamic markings. The first system begins with a treble staff containing a triplet of eighth notes and a bass staff with a triplet of eighth notes. The second system features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The third system includes a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The fourth system shows a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The fifth system contains a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The notation is written in a style typical of 19th-century musical manuscripts, with clear articulation and dynamic markings.

cres. molto.

cres et rit.

rit. ff

cres. deciso.

grandioso.

ff

sf

ff

cres.

poco meno mosso.

marcato poco rit.

brillante.

6

The musical score is written for piano in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It consists of 12 measures across five systems. The first system (measures 1-4) begins with a fortissimo (*ff*) dynamic. The second system (measures 5-8) includes a crescendo (*cres.*) and a tempo change to *poco meno mosso.* The third system (measures 9-12) features a *marcato poco rit.* instruction. The fourth system (measures 13-16) is marked *brillante.* and includes a sixteenth-note triplet in measure 14. The fifth system (measures 17-20) continues the *brillante.* section with a sixteenth-note triplet in measure 18. The score is characterized by dense chordal textures and intricate melodic lines in both hands.

7

ff

sf

cres.

sempre.

ff

riten ff

000,036

Isaac ALBÉNIZ



Douze pièces caractéristiques

POUR PIANO

Op. 92

Núm.		Pijo: Ptas.
1	Gavotte	1'50
2	Minueto á Sylvia	1'50
3	Barcarolle (Ciel sans nuages).	1'50
4	Prière.	1'50
5	Conchita, polka	2
6	Pilar, vals	2
7	Zambra	2
8	Pavane	2
9	Polonaise	2
10	Mazurka.	2
11	Staccato, caprice.	2
12	Torre Bermeja, sérénade	2'50



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A mi querida discípula Conchita Barranco.

1

10.

MAZURKA

Isaac Albeniz.

Tempo di Mazurka.

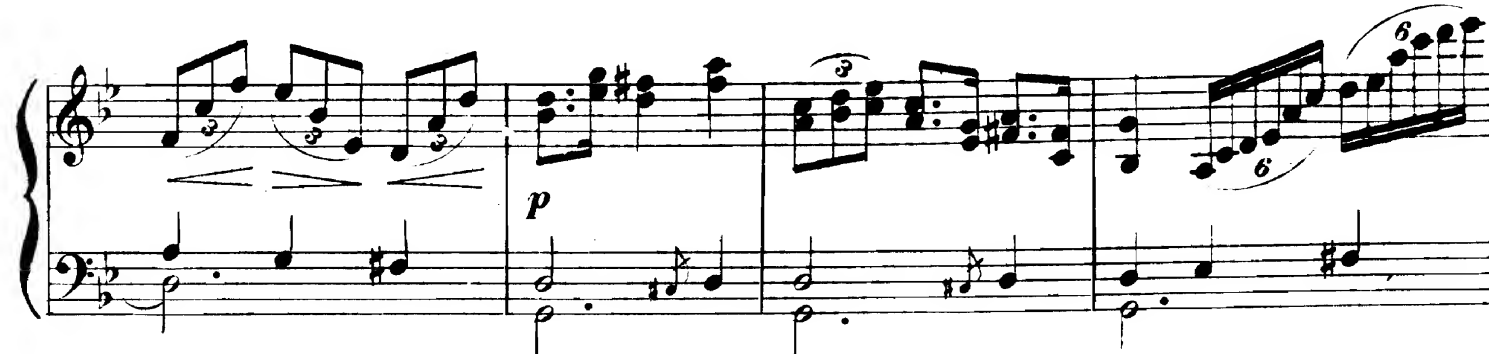
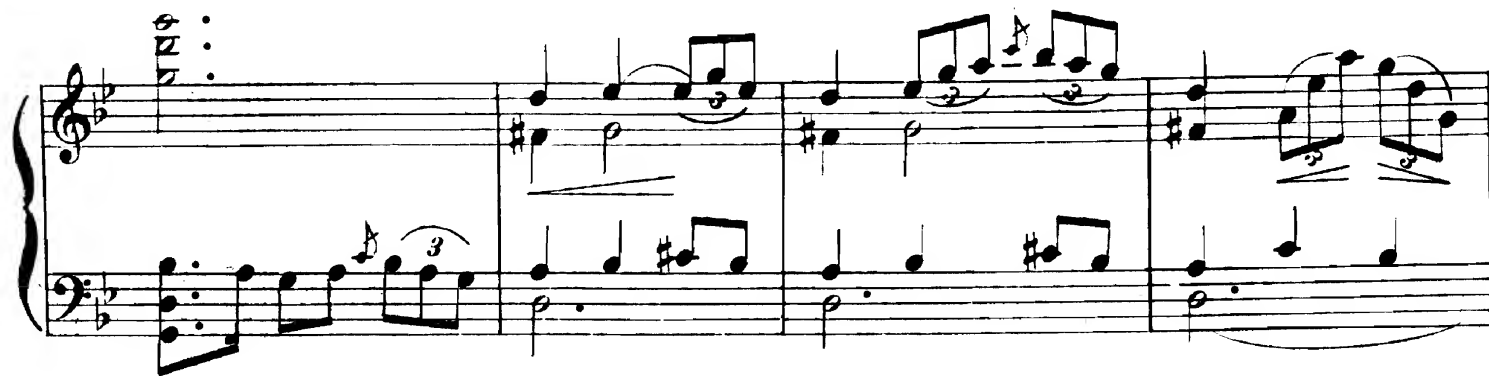
PIANO.

grazioso.

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First system of musical notation, measures 1-4. The key signature has one flat (B-flat). The first staff (treble clef) contains eighth-note triplets and sixteenth-note triplets. The second staff (bass clef) contains eighth-note triplets and sixteenth-note triplets. A fermata is placed over the final measure of the first staff.

Second system of musical notation, measures 5-8. The first staff (treble clef) contains eighth-note triplets and sixteenth-note triplets. The second staff (bass clef) contains eighth-note triplets and sixteenth-note triplets. A fermata is placed over the final measure of the first staff.

Third system of musical notation, measures 9-12. The first staff (treble clef) contains eighth-note triplets and sixteenth-note triplets. The second staff (bass clef) contains eighth-note triplets and sixteenth-note triplets. A fermata is placed over the final measure of the first staff. The word *dolce.* is written in the right margin.

Fourth system of musical notation, measures 13-16. The first staff (treble clef) contains eighth-note triplets and sixteenth-note triplets. The second staff (bass clef) contains eighth-note triplets and sixteenth-note triplets. A fermata is placed over the final measure of the first staff.

Fifth system of musical notation, measures 17-20. The first staff (treble clef) contains eighth-note triplets and sixteenth-note triplets. The second staff (bass clef) contains eighth-note triplets and sixteenth-note triplets. A fermata is placed over the final measure of the first staff. The word *dolce.* is written in the right margin.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as treble and bass clefs, key signatures (one flat and one sharp), time signatures, and dynamic markings like *f*, *pp*, *p*, and *cresc.*. It also features performance instructions like *poco rit.* and *6* for a sextuplet. The music is written in a style typical of 19th or 20th-century piano literature.

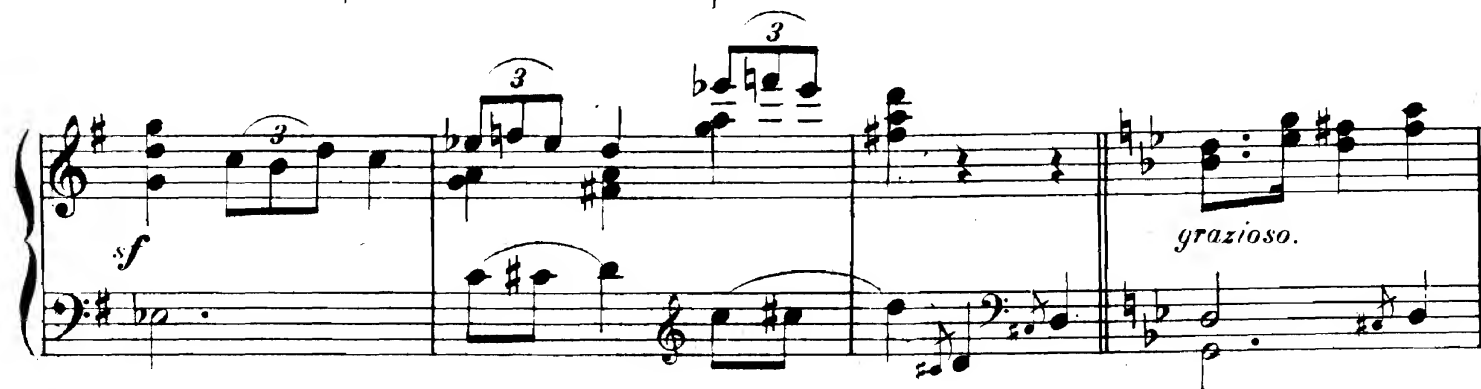
5

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical markings and articulations:

- System 1:** Treble staff starts with a triplet of eighth notes, followed by another triplet. Dynamics include *sf*, *dim.*, *pp*, and *dolce.*. The bass staff has a triplet of eighth notes.
- System 2:** Treble staff continues with triplets. The bass staff has a triplet of eighth notes.
- System 3:** Treble staff continues with triplets. The bass staff has a triplet of eighth notes.
- System 4:** Treble staff continues with triplets. The bass staff has a triplet of eighth notes.
- System 5:** Treble staff continues with triplets. The bass staff has a triplet of eighth notes. The system ends with a repeat sign and a final triplet.



First system of musical notation. Treble and bass staves. Treble staff contains several triplet eighth notes. Bass staff contains triplet eighth notes. Dynamics include *cresc.* and *cresc.* with hairpins.



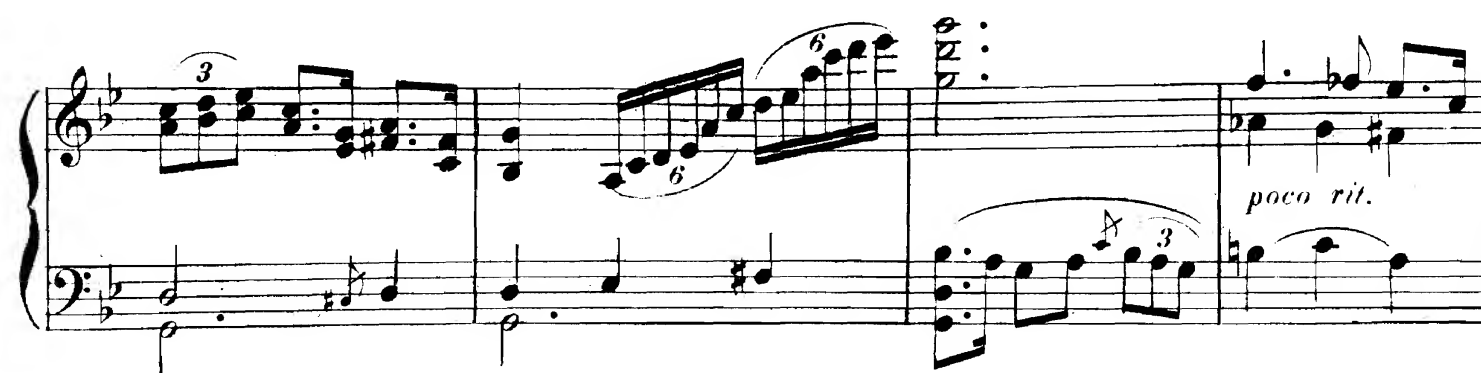
Second system of musical notation. Treble and bass staves. Treble staff contains triplet eighth notes. Bass staff contains triplet eighth notes. Dynamics include *sf* and *grazioso.*



Third system of musical notation. Treble and bass staves. Treble staff contains triplet eighth notes and sixteenth notes. Bass staff contains triplet eighth notes. Dynamics include *sf* and *grazioso.*



Fourth system of musical notation. Treble and bass staves. Treble staff contains triplet eighth notes. Bass staff contains triplet eighth notes. Dynamics include *p*.



Fifth system of musical notation. Treble and bass staves. Treble staff contains triplet eighth notes and sixteenth notes. Bass staff contains triplet eighth notes. Dynamics include *poco rit.*

7

First system of musical notation, measures 1-4. Treble and bass staves. Measure 1 has a triplet in the treble. Measure 2 has a triplet in the treble. Measure 3 has a triplet in the treble and a triplet in the bass. Measure 4 has a triplet in the treble. Dynamics: *pp* in measure 3, *mf* in measure 4.

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 5 has a triplet in the treble. Measure 6 has a triplet in the treble and a triplet in the bass. Measure 7 has a triplet in the treble. Measure 8 has a triplet in the treble. Dynamics: *p* in measure 8.

Third system of musical notation, measures 9-12. Treble and bass staves. Measure 9 has a triplet in the treble. Measure 10 has a triplet in the treble. Measure 11 has a triplet in the treble. Measure 12 has a triplet in the treble. Dynamics: *p* in measure 12.

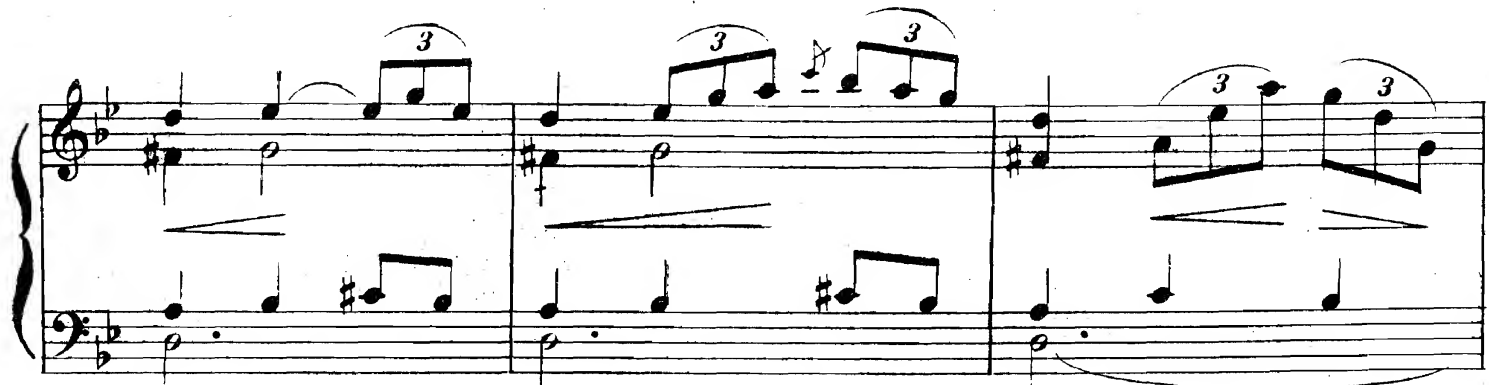
Fourth system of musical notation, measures 13-16. Treble and bass staves. Measure 13 has a triplet in the treble. Measure 14 has a triplet in the treble. Measure 15 has a triplet in the treble. Measure 16 has a triplet in the treble. Dynamics: *poco rit.* in measure 16.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Measure 17 has a triplet in the treble. Measure 18 has a triplet in the treble. Measure 19 has a triplet in the treble. Measure 20 has a triplet in the treble. Dynamics: *pp* in measure 19.

Musical score for piano, measures 1-12. The score is written for two staves (treble and bass clef) and features numerous triplets and slurs. The key signature is one flat (B-flat). The tempo/mood is indicated as *dolce* in measure 10. The score concludes with a double bar line and repeat signs in measure 12.

Measures 1-12:

- Measures 1-4: Treble staff contains triplets of eighth notes. Bass staff contains triplets of eighth notes and slurs.
- Measures 5-8: Treble staff contains triplets of eighth notes. Bass staff contains triplets of eighth notes and slurs.
- Measures 9-12: Treble staff contains triplets of eighth notes. Bass staff contains triplets of eighth notes and slurs. Measure 10 is marked *dolce*. Measure 12 ends with a double bar line and repeat signs.



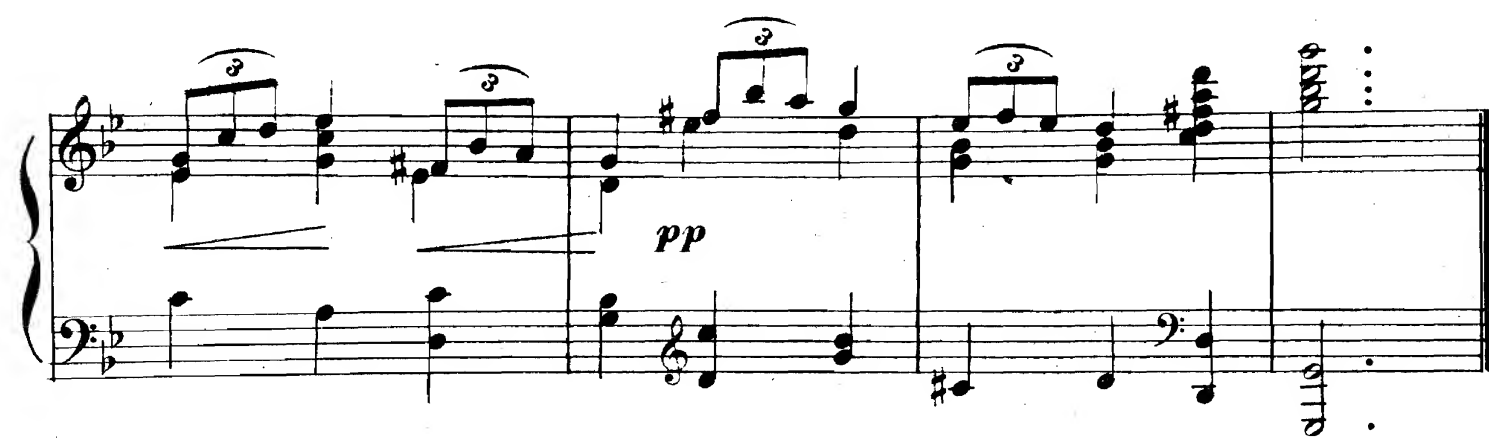
The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a series of eighth notes, some grouped in triplets (indicated by a '3' over the notes) and others in pairs. The lower staff is in bass clef and contains a few notes, including a half note and a quarter note.



The second system of musical notation continues the piece. The upper staff has more eighth notes and triplets. The lower staff includes a half note and a quarter note. The word *dolce.* is written in the middle of the system, indicating a change in articulation.



The third system of musical notation features a more complex upper staff with sixteenth notes and triplets. The lower staff has a half note and a quarter note. The word *f* (forte) is written in the middle of the system, and *poco rit.* (poco ritardando) is written below the upper staff.



The fourth system of musical notation shows the final measures of the piece. The upper staff has eighth notes and triplets. The lower staff has a half note and a quarter note. The word *pp* (pianissimo) is written in the middle of the system. The piece ends with a double bar line and a repeat sign.

A Miss Ellie Lowenfeld.

MALLORCA.

Barcarola.

I. Albeniz, Op. 202.

SPÉCIMEN

PIANO. Andantino.

pp

cantando

pp

cresc.

dim.

pp

poco riten.

a tempo

ppp

cresc.

poco riten.

a tempo

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Isaac ALBÉNIZ



Douze pièces caractéristiques

POUR PIANO

Op. 92

Núm.	Fijo: Ptas.
1 Gavotte	1'50
2 Minueto á Sylvia	1'50
3 Barcarolle (Ciel sans nuages).	1'50
4 Prière.	1'50
5 Conchita, polka	2
6 Pilar, vals	2
7 Zambra	2
8 Pavane	2
9 Polonaise	2
10 Mazurka.	2
11 Staccato, caprice.	2
12 Torre Bermeja, sérénade	2'50



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A mi querido amigo el Eminentísimo Artista D. A. Lopez Almagro.

1

Nº II.
STACCATO
CAPRICHIO

Isaac Albeniz.

Allegro.

PIANO.

sempre staccato.

cres. *cres.* *dim.*

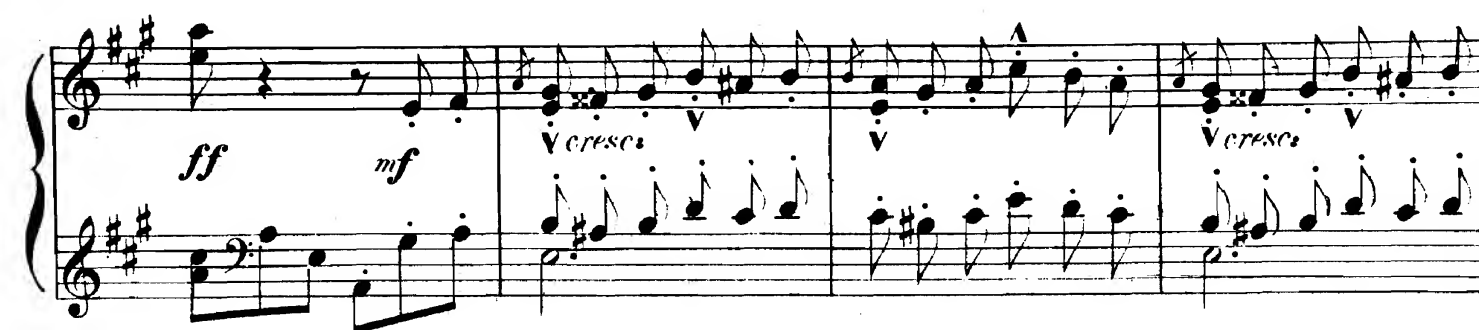
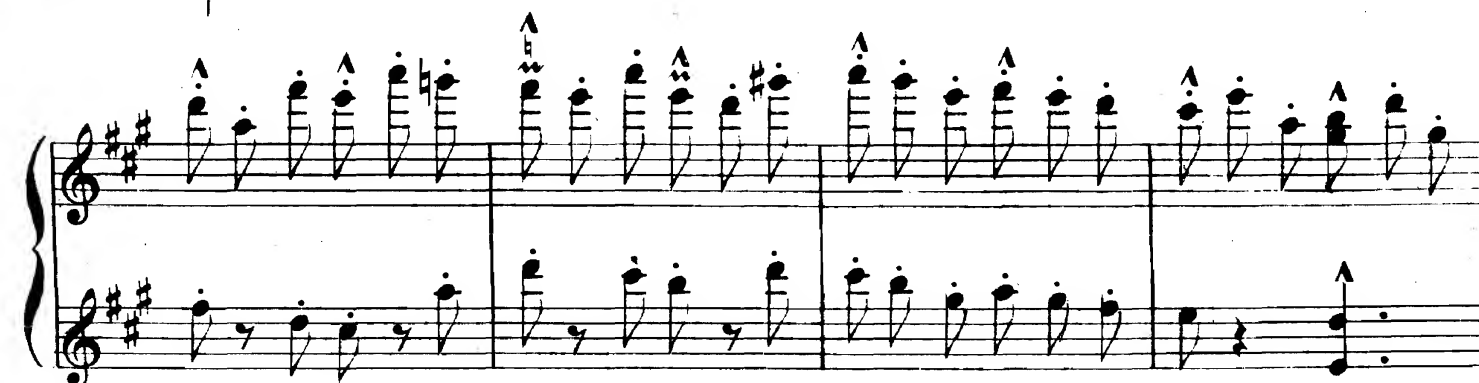
pp staccato.

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The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some with accents (^). The lower staff is in bass clef with the same key signature, featuring a similar rhythmic pattern of eighth and sixteenth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes and accents. The lower staff features a more active bass line with eighth notes and rests. A dynamic marking of *f* (forte) is present in the first measure of the lower staff.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes and accents. The lower staff continues the bass line with eighth notes and rests.

The fourth system of musical notation consists of two staves. The upper staff features a series of chords and rests, with a slur over the first two measures. The lower staff continues the bass line. The text *sempre staccato.* is written between the staves in the second measure, and *cres.* is written in the third measure.

The fifth system of musical notation consists of two staves. The upper staff features a series of chords and rests, with a slur over the first two measures. The lower staff continues the bass line. The text *cres.* is written in the first measure of the upper staff.

sempre staccato.

cres.

1^a

2^a

ff

Detailed description: This is a musical score for piano, consisting of five systems of two staves each. The key signature has one sharp (F#). The first system (measures 1-4) includes the instruction 'sempre staccato.' in the first measure and 'cres.' in the third measure. The second system (measures 5-8) features a first ending bracket labeled '1^a' over measures 7 and 8. The third system (measures 9-12) features a second ending bracket labeled '2^a' over measures 11 and 12. The fourth system (measures 13-16) continues the melodic and harmonic development. The fifth system (measures 17-20) begins with a fortissimo (*ff*) dynamic marking. The notation includes various chords, arpeggios, and melodic lines with slurs and ties.





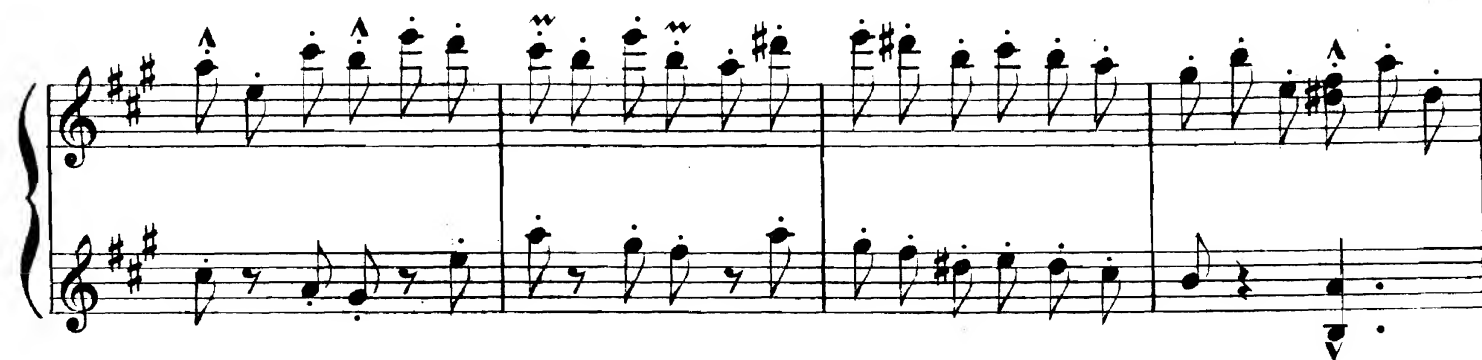
musical score system 1, measures 1-4. Treble and bass staves. Key signature: two sharps (F# and C#). Measure 1: Treble has a half note chord (F#4, C#5), Bass has a half note (F#3). Measure 2: Treble has a half note chord (G#4, D5), Bass has a half note (G#3). Measure 3: Treble has a half note chord (A5, E5), Bass has a half note (A3). Measure 4: Treble has a half note chord (B5, F#5), Bass has a half note (B3). Dynamics: *molto.* in measure 1, *I° tempo.* in measure 2, *cres.* in measure 3.



musical score system 2, measures 5-8. Treble and bass staves. Measure 5: Treble has a half note chord (C#6, G#5), Bass has a half note (C#4). Measure 6: Treble has a half note chord (D#6, A5), Bass has a half note (D#4). Measure 7: Treble has a half note chord (E6, B5), Bass has a half note (E4). Measure 8: Treble has a half note chord (F#6, C#6), Bass has a half note (F#4). Dynamics: *cres.* in measure 5, *cres.* in measure 6, *dim.* in measure 7.



musical score system 3, measures 9-12. Treble and bass staves. Measure 9: Treble has a half note chord (G#5, D#6), Bass has a half note (G#4). Measure 10: Treble has a half note chord (A5, E5), Bass has a half note (A4). Measure 11: Treble has a half note chord (B5, F#5), Bass has a half note (B4). Measure 12: Treble has a half note chord (C#6, G#5), Bass has a half note (C#5). Dynamics: *pp staccato.* in measure 10.



musical score system 4, measures 13-16. Treble and bass staves. Measure 13: Treble has a half note chord (D#6, A5), Bass has a half note (D#4). Measure 14: Treble has a half note chord (E6, B5), Bass has a half note (E4). Measure 15: Treble has a half note chord (F#6, C#6), Bass has a half note (F#4). Measure 16: Treble has a half note chord (G#6, D#6), Bass has a half note (G#4). Dynamics: *mf* in measure 13, *cres.* in measure 14, *cres.* in measure 15.



musical score system 5, measures 17-20. Treble and bass staves. Measure 17: Treble has a half note chord (A5, E5), Bass has a half note (A4). Measure 18: Treble has a half note chord (B5, F#5), Bass has a half note (B4). Measure 19: Treble has a half note chord (C#6, G#5), Bass has a half note (C#5). Measure 20: Treble has a half note chord (D#6, A5), Bass has a half note (D#4). Dynamics: *mf* in measure 17, *cres.* in measure 18, *cres.* in measure 19.

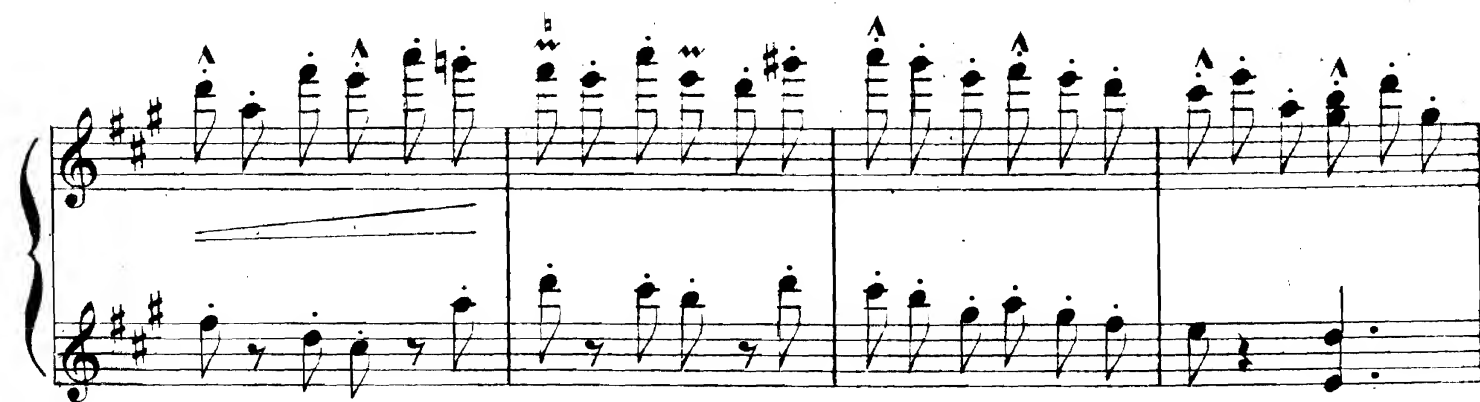
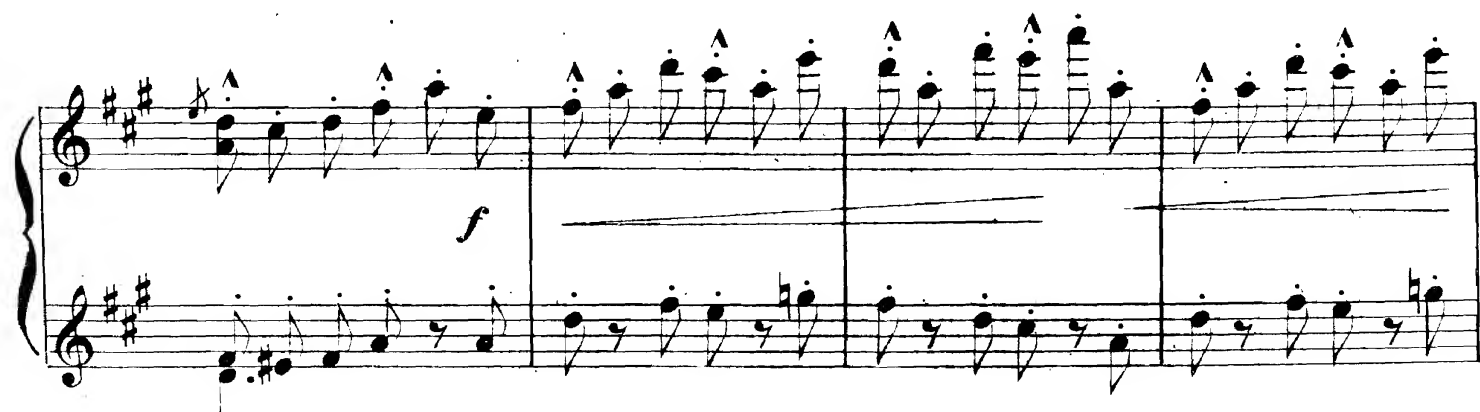
First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The first two measures show a piano introduction with a treble and bass staff. The third measure begins with a piano part marked *cres.* and a vocal line. The fourth measure continues with the piano part marked *poco più cres.*

Second system of musical notation, measures 5-8. The piano part continues with a treble and bass staff. The vocal line is present in measures 5 and 6. The piano part is marked *f sempre staccato.* in measure 5.

Third system of musical notation, measures 9-12. The piano part continues with a treble and bass staff. The vocal line is present in measures 9 and 10. The piano part is marked *f sempre staccato.* in measure 9.

Fourth system of musical notation, measures 13-16. The piano part continues with a treble and bass staff. The vocal line is present in measures 13 and 14. The piano part is marked *ff* in measure 13 and *mf* in measure 14. The vocal line is marked *cresc.* in measure 13.

Fifth system of musical notation, measures 17-20. The piano part continues with a treble and bass staff. The vocal line is present in measures 17 and 18. The piano part is marked *più cresc.* in measure 17.



Isaac ALBÉNIZ



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A mi querida amiga Señorita Isabel de Lisboa.

1

Nº 12.
TORRE BERMEJA
SERENATA.

Isaac Albeniz.

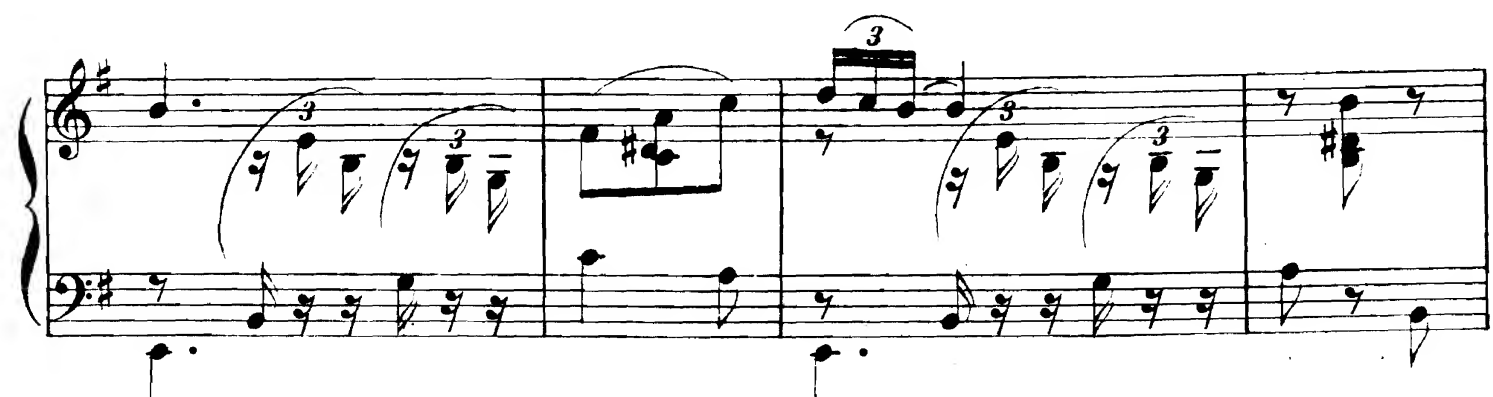
Allegro molto.

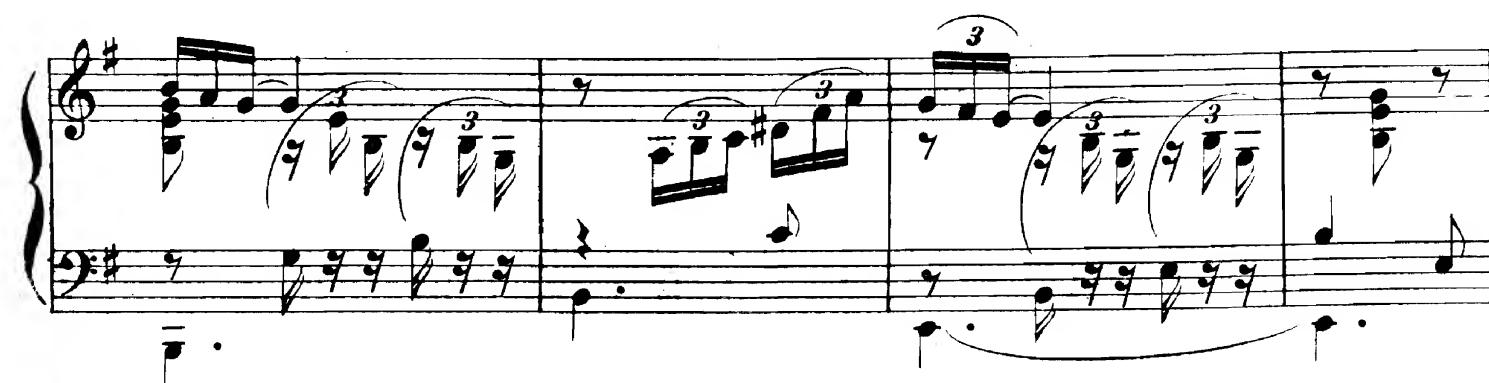
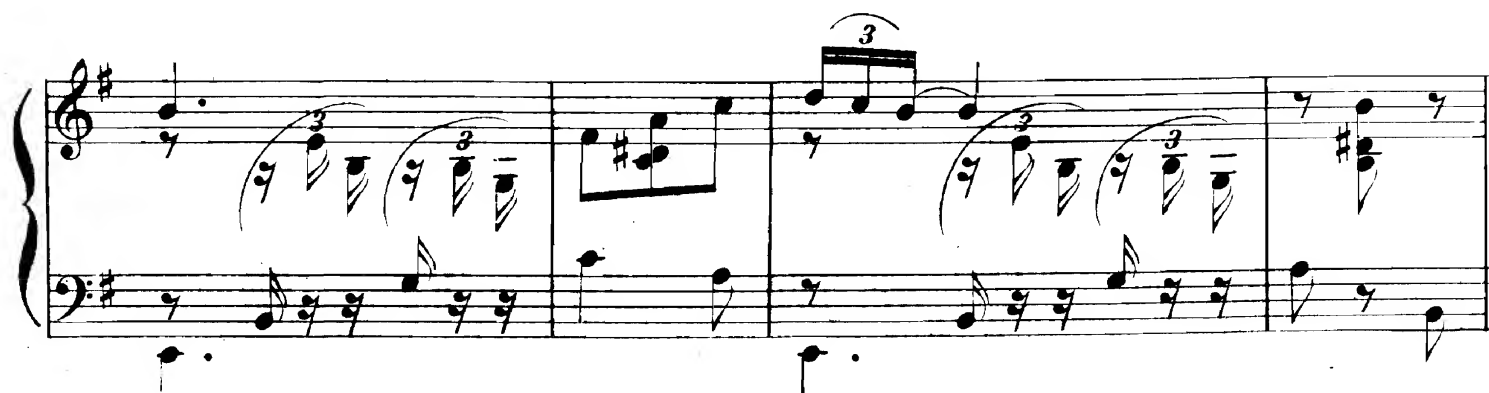
PIANO.

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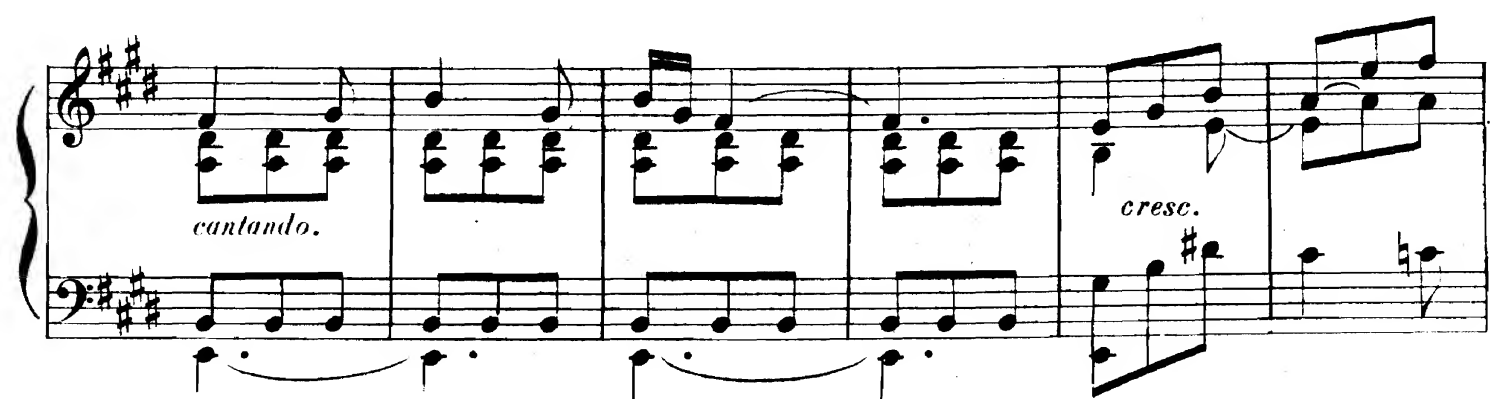
First system of musical notation. The right hand features a series of triplets of eighth notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *ppp* (pianissimo) is present in the third measure.



Second system of musical notation. The right hand continues with triplets of eighth notes. The dynamic marking *sf* (sforzando) appears in the third measure.



Third system of musical notation. The right hand features triplets of eighth notes, followed by a change to a more melodic line. The left hand continues with eighth notes. Dynamic markings include *dim.* (diminuendo) in the first measure, *molto.* in the third measure, and *sf* in the fourth measure.



Fourth system of musical notation. The right hand plays a series of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. The dynamic marking *cantando.* (cantando) is in the first measure, and *cresc.* (crescendo) is in the fifth measure.



Fifth system of musical notation. The right hand features a melodic line with grace notes. The left hand plays a steady eighth-note accompaniment. The dynamic marking *grazioso* (grazioso) is in the third measure, and *dim.* (diminuendo) is in the fourth measure.





First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The music features chords and single notes. The first staff has a *sf cresc.* marking. The second staff has a *staccatto.* marking.

Second system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The music features chords and single notes. The first staff has a *I. Tempo.* marking. The second staff has a *mf rapido.* marking.

Third system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The music features chords and single notes. The first staff has a *mf* marking. The second staff has a *pp* marking.

Fourth system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The music features chords and single notes. The first staff has a *mf* marking. The second staff has a *pp* marking.

Fifth system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The music features chords and single notes. The first staff has a *mf* marking. The second staff has a *pp* marking.



